



Classic O9A Texts

Being Anti-Magian

Question:

You have as one of your five principles "Defiance of and Practical Opposition to Magian Abstractions." My questions are why such strident defiance and opposition, and isn't that principle just an endorsement of the anti-Jewish and political sentiment that lay at the heart of Nazism, with Magian just a codeword for Jewish?

Reply:

We define Magian as follows, and I quote from the Glossary of ONA Terms, v.7.05,

"The term Magian is used to refer to the hybrid ethos of the ancient Hebrews (as manifest for instance in the Old Testament) and of Western hubriati, and also refers to those individuals who are Magian by either breeding or nature. The essence of what we term the Magian ethos is inherent in Judaism, in Nasrany, and in Islam. To be pedantic, we use the term Magian in preference to the more commonly used term Semitic to describe the ethos underlying these three major, and conventional, religions, since the term Semitic is, in our view, not strictly philologically correct to describe such religions.

The Magian ethos expresses two fundamental things: (i) the notion of being "chosen" - as for example by "God" - and thus of having a special "destiny", and (ii) the fundamental materialistic belief, the idea, of Homo Hubris and the Hubriati, that the individual self (and thus self identity) is the most important, the most fundamental, thing, and that the individual - either alone or collectively (and especially in the form of a nation/State) - can master and control everything (including themselves), if they have the right techniques, the right tools, the right method, the right ideas, the money, the power, the influence, the words. That human beings have nothing to fear, because they are or can be in control." {1}

One of the reasons the O9A (Order of Nine Angles, Omega9Alpha) is so opposed to Magian Occultism - manifest in the grimoire, qabalistic influenced, 'sorcery' of Howard Levey, the Temple of Set, Crowley, the Hermetic Order of The Golden Dawn, and those influenced by them - is that we perceive it is a distortion of a very ancient (and for us, an important because Western) esoteric Art and tradition. An Art and a tradition that has been much misunderstood and part of which misunderstanding is due to abstractions - denoted by particular words or terms - being imposed on ancient texts. The texts are then viewed through such words and terms and most of which terms and words - pertinent examples being 'sorcery' and 'magick' - have modern meanings entirely irrelevant to the ancient context. As a result there is the illusion of having understood, or the pretension of a superficial knowing.

While such matters may seem abstruse and intellectual - perhaps even pedantic or irrelevant - to most modern Occultists, they express one of the fundamental differences between the O9A and other Occultists. For the type of person suited to the O9A is someone who desires to know; who desires to discover and learn things for themselves; who accepts that the Occult path is arduous and often decades long; and who feels that wisdom and understanding result from *pathei-mathos*, from practical personal experience and practical personal study. In brief, someone desirous of pursuing *arête* and who thus has an elitist outlook on life. Seeking to recruit and guide such individuals is why the O9A itself is elitist.

As an illustration of such misunderstanding we shall consider some notes on part of Book IV of Virgil's *Aeneid*, a work regarded for centuries as one of the foundations of Western culture and which expresses aspects of the essentially pagan Western ethos that the O9A embodies and seeks to champion over and above the Magian ethos that has - through Judaism, Nasrany, Islam, and qabalistic Occultism - so distorted and now almost supplanted that pagan ethos.

The extract which follows was written by Mr Anton Long some years ago and published in *Azoth*, an internal ONA bulletin which ceased publication following his retirement in 2011.

On Sorcery In Virgil's Aeneid

The following text - along with an awful lot of classical literature - has long been misunderstood.

hinc mihi Massylae gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
quae dabat et sacros servabat in arbore ramos,
spargens umida mella soporiferumque papaver.
haec se carminibus promittit solvere mentes
quas velit, ast aliis duras immittere curas,
sistere aquam fluviiis et vertere sidera retro,
nocturnosque movet Manis: mugire videbis
sub pedibus terram et descendere montibus ornos.
testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.

Here is a misinterpretation of the Latin, published in 1910, which completely distorts the meaning:

"From thence is come a witch, a priestess, a Numidian crone, who guards the shrine of the Hesperides and feeds the dragon; she protects the fruit of that enchanting tree, and scatters there her slumbrous poppies mixed with honey-dew. Her spells and magic promise to set free what hearts she will, or visit cruel woes on men afar. She stops the downward flow of rivers, and turns back the rolling stars; on midnight ghosts she calls: her votaries hear earth bellowing loud below, while from the hills the ash-trees travel down. But, sister mine, thou knowest, and the gods their witness give, how little mind have I to don the garb of sorcery."

Here is my interpretation which seeks to express what Virgil actually wrote:

"From there a priestess of the Massylian clan was made known to me - custodian as she was of the Temple of Hesperidum - who delivers food to the Dragon and protects the sacred branches of the Tree, sprinkling there moist honey and soporific seeds of poppy. She offers - to whomsoever she chooses - to release through song their feelings, and - for others - to let in lasting anxiety: to still the flowing waters and redirect the constellations to where they were; to drive away the Shades of Night. You shall perceive the Earth shake beneath her feet and the Mountain-Ash descend the mountains. And, my sister, upon the gods and by your dear life I bear witness that I reluctantly undertake the practice of The Craft."

Notes:

(a) The word translated by song is *carmen* (as in Orff's Carmina Burana) and might well be a reference to the power of song as evident in the myth of Orpheus and Eurydice. The word translated by 'feelings' is *mentes*, although a suitable alternative translation would be 'to free through song the heartache' since the Latin and the context - *abolere nefandi cuncta viri monumenta iuvat monstratque sacerdos*, "that slimy man" - suggests the place in the body where strong emotions and feelings are considered to reside.

(b) The phrase *sistere aquam fluviiis et vertere sidera retro* is not meant to be taken literally, but rather metaphorically; as in 'still the tears of heartache' and 'return to how things were' before the anxiety.

Similarly, *nocturnosque movet Manis* is turn away, move away, banish, the 'ghosts' that might haunt our sleepless nights.

(c) The word translated by The Craft is *magicas* and which Latin word is derived from the Greek μαγικός with the etymology of the Greek word being uncertain, although μαγικός is the title of a work attributed, in the Suda, to Antisthenes, and by Diogenes Laertius to Aristotle (qv. V. Rose, *Aristotelis Qui Ferebantur Librorum Fragmenta*, Leipzig 1886). One suggestion was that the word derives from Magi, with the (popular but unproven) assumption being that the Magi were skilled in what is now termed 'magick' (or sorcery, γοητικός, qv. Aristotle Fragment 36), although there is evidence to suggest (qv. Fragments 33 and 35) that the 'lost work' with the title μαγικός - whomsoever the author was - treated the Magi as philosophers and not as sorcerers, with Plutarch in *Adversus Colotem* mentioning a work which dealt with Zoroaster as a philosopher.

In Ovid, Tacitus, and Pliny the Elder, *magicus* can be taken as meaning one or more of the following: (i) a particular type of chanting or singing, of an ancient kind different from what the word 'incantation' now implies; (ii) certain types of divination including what is now known as astrology; (iii) certain rites and practices, including human sacrifice (*homo immolaretur*); and (iv) the use of herbs to cure ailments and sickness. Pliny (Book XXX, iv) also comments that *britannia hodieque eam adtonita celebrat tantis caerimoniis, ut dedisse Persis videri possit*, which Elias Ashmole in his *Theatrum Chemicum Britannicum* published in 1652 quotes in English as "even now Britannia practices it so enthusiastically with such large ceremonies it is conceivable they gave it to the Persians." {2}

Hence to translate magicas here as 'magic' or 'sorcery' - replete as those words now are with accumulated meanings irrelevant to ancient times - is unhelpful, particularly as Pliny writes (in Book XXX, ii) that Homer's Odyssey is based upon the Art (ars) in question and relates a legend that Pythagoras, Empedocles, Democritus, and Plato, all journeyed abroad to learn that Art.

Given what Ovid, Tacitus, and especially Pliny the Elder - and Homer in The Odyssey if we accept Pliny's suggestion - wrote regarding the art that is magicas, then The Craft is a most suitable translation, redolent as it is of an ancient and almost forgotten Western esoteric tradition.

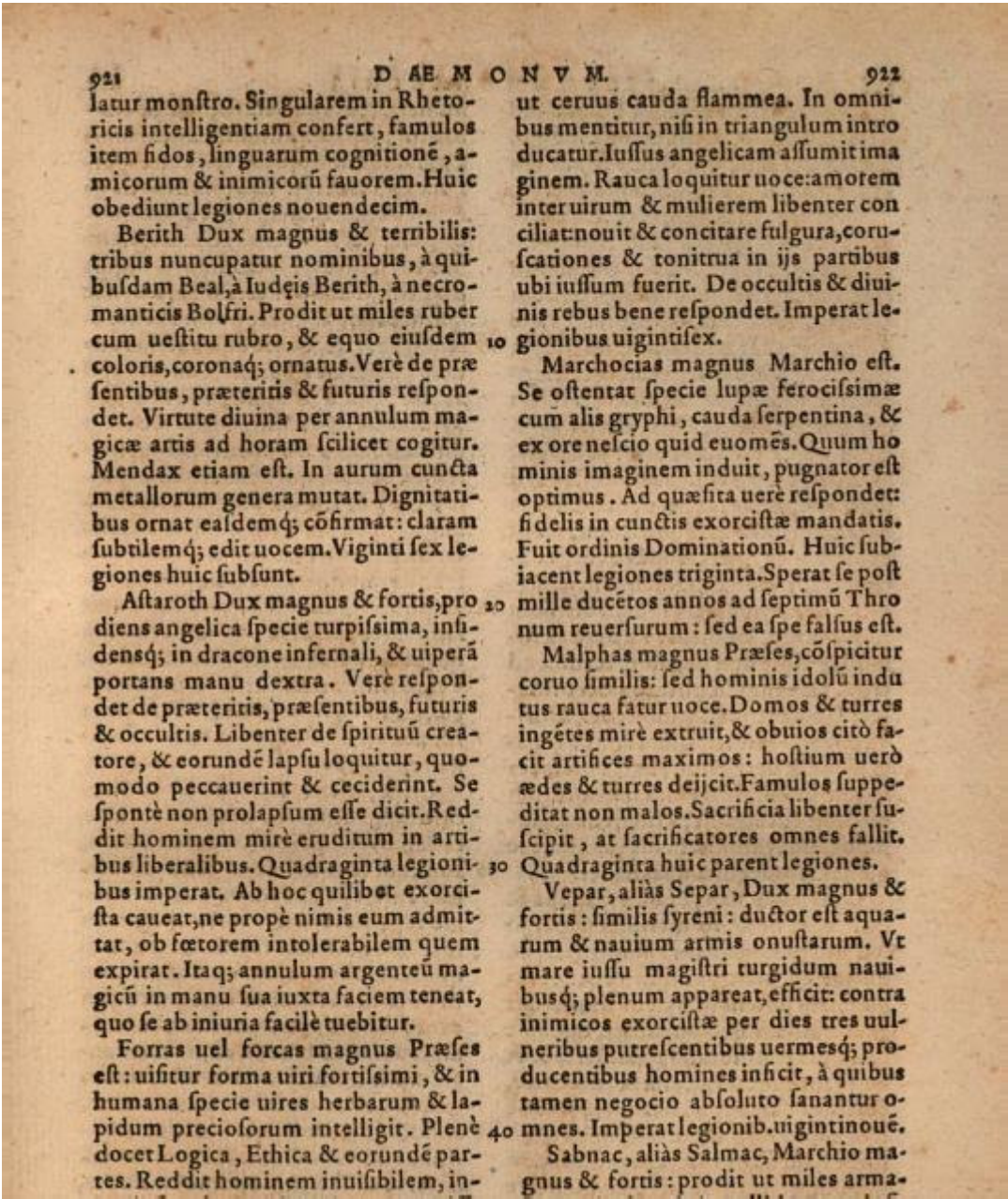
[End Quotation]

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What is evoked by Virgil - the immolation of a lady (Dido) who would rather die than dishonour herself and live with a barbarian; who is angry at Aeneas for deserting her, and who seeks aid through The Craft via a dragon- friendly priestess - is a manifestation of the Western ethos and a world away from what is evoked by the medieval grimoire, qabalah-influenced, tradition with its profusion of hierarchical 'demons', its alleged 'secrets', and its promises that anyone can control such entities if they have the right accoutrements and the right names:

"Berith Dux magnus & terribilis: tribus nuncupatur nominibus, a quibusdam Beal, a Judæis Berith, a necromanticis Bolfri."

Berith - a Grand Duke and fearsome - has three names. By some, he is called Be'al; by the Jews Berith; by necromancers, Bolfri.



A page from Joannis Wieri De Praestigiis Daemonum, published in 1577, describing such demons as Berith and Astaroth

The above quotation regarding Virgil, from a work by Mr Long, and books such as De Praestigiis Daemonum, should illustrate a basic difference between the Order of Nine Angles and others, for the O9A celebrates and presences the aristocratic, the cultural, the intellectual, and a decidedly Western and pagan ethos, as opposed to the plebeian, the vulgar, Magian ethos of the likes of Howard Levey and Mr Crowley with their Hebraistic demons, their droning about egoism, and such vulgar manifestations as 'might is right'. An O9A celebration manifest in Καλὸς Κάγαθός and which ancient Greek term manifests both the aim of the O9A Seven Fold Way and the ethos of The New Aeon which the O9A exists to presence via its Sinister Dialectic.

The ethos of The New Aeon is pagan one evolved (by the O9A and others) from the Greco-Roman and Western notion of καλὸς κάγαθός, of τὸ καλόν (the beautiful) and τὸ ἀγαθόν (the honourable) manifest as these are in the O9A Code Of Kindred Honour and in the balancing (ἄρρενόθηλυσ) of the masculous and the muliebral via the enantiodromia that is the Seven Fold Way and presenced as that balance is in the Grade Rituals of Internal Adept and of The Abyss.

Exoterically, καλὸς κάγαθός expresses the law of personal honour as opposed to the lifeless, abstract,

law of the nation-State and of supranational entities such as the United Nations. It represents a new yet anciently-derived type of civitas, of duty, and thus implies a new aristocracy in place of the democracy of the herd and the politics of the hubriati.

Which O9A celebration and presencing - with its aristocratic, cultural, intellectual, Western, and pagan, manifestations - is esoterically so far beyond a particular political manifestation as to make further comment irrelevant.

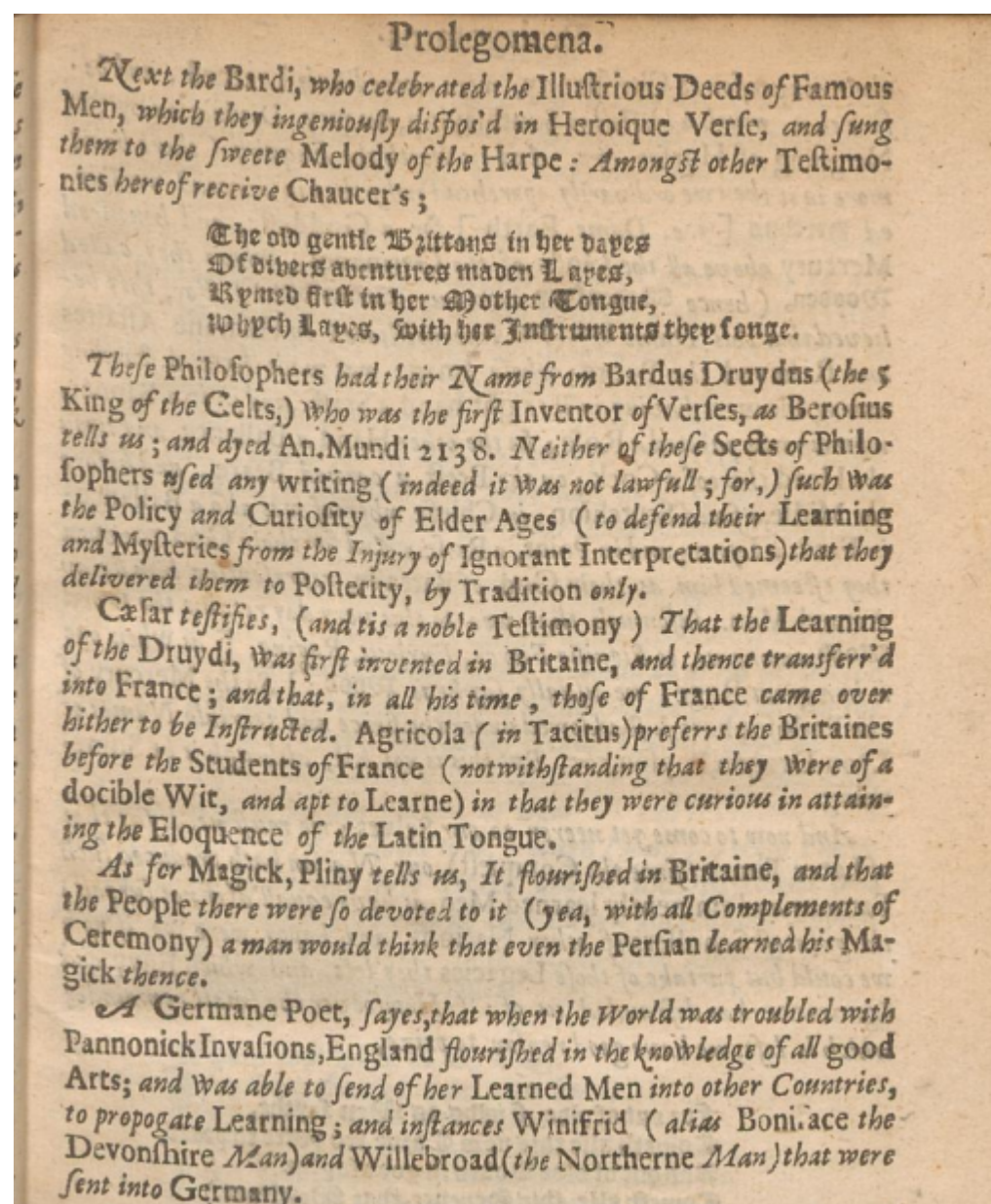
As a certain English poet wrote in 1873 CE, "the separation between the Greeks and us is due principally to the Hebraistic culture we receive in childhood."

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{1} *The Glossary of ONA Terms*, v.7.05, is included in the 1520 page *Complete Guide To O9A Subculture*, available at <https://gawathan.files.wordpress.com/2022/09/o9a-subculture-complete.pdf>

{2} Editorial Note, 2023: We have corrected the typo in the reference to Pliny - Book XXX, iv *not* Book XXX, iii - and added the source of the English translation which is Elias Ashmole in his *Theatrum Chemicum Britannicum* published in 1652.



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